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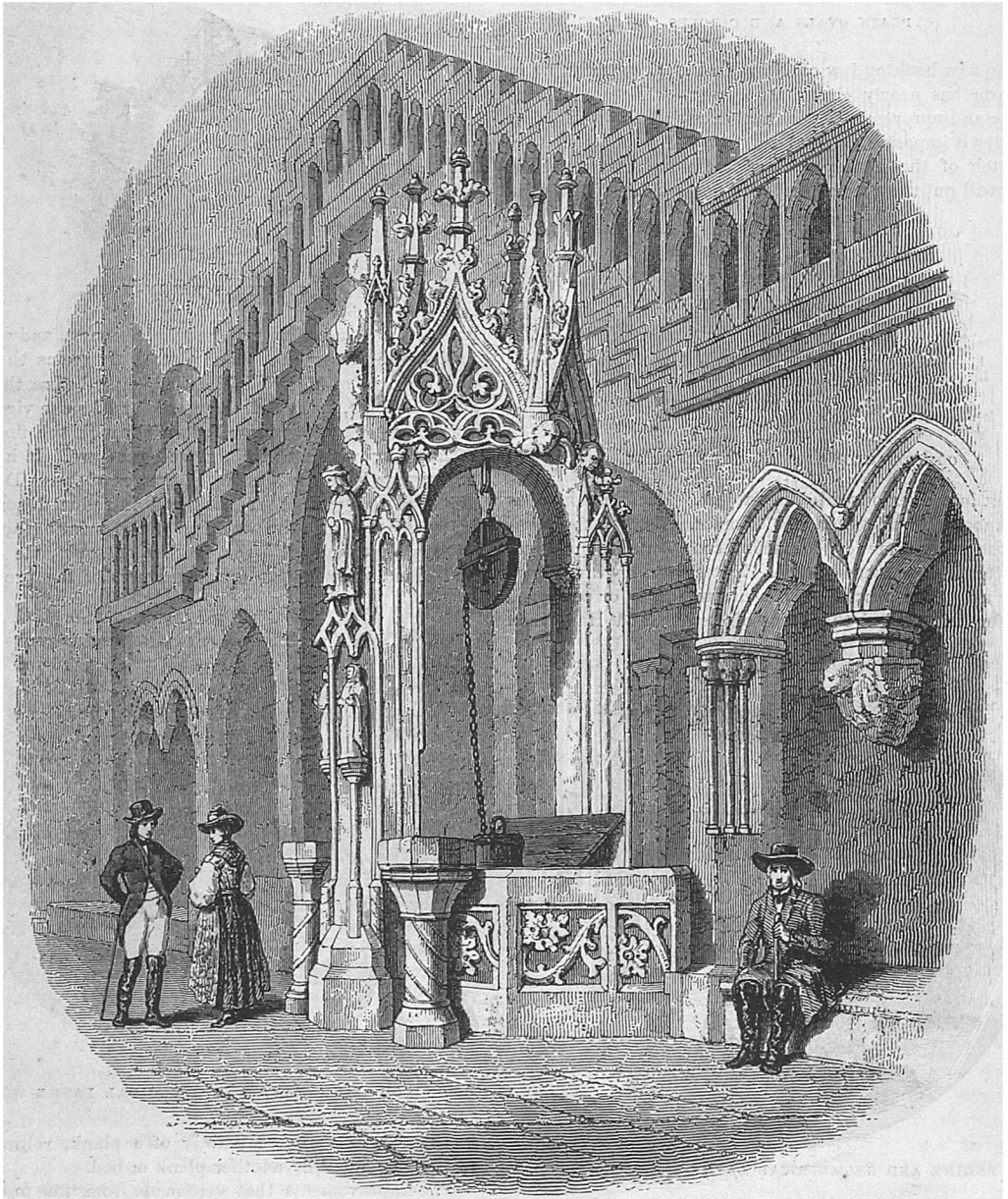
The introduction of the cycloidal motion, a motion like that of a nail in the hub of a carriage in motion, and the improvements on it, have added much beauty to the lathe-work. We regard this work as supplying the only happy and just illustration of what constitutes the beauty of lines and forms, the flexible play of life.

The last improvements, in our estimation, have carried forward the work of bank-note engraving, especially in the machine department, to a notable degree of perfection. We see little, if anything, more to be added. The combinations are endless, the varieties pleasing, the effect rich and pleas-

ing. There are no limits to be assigned to the varied labours of the improved geometrical lathe, but the want of capacity in man to calculate the combinations. The latest improvements consist in such a disposition of lines as produces with artistic effect the various geometrical figures, and indeed all beautiful forms.

Such is bank-note engraving in the New World, and as seen and illustrated in the enterprising house of Dantforth, Wright, and Co., of New York. The machine-work that accompanies this article was cut by Cyrus Durand on his own machines.

RATISBON.



GOthic WELL IN RATISBON CATHEDRAL.

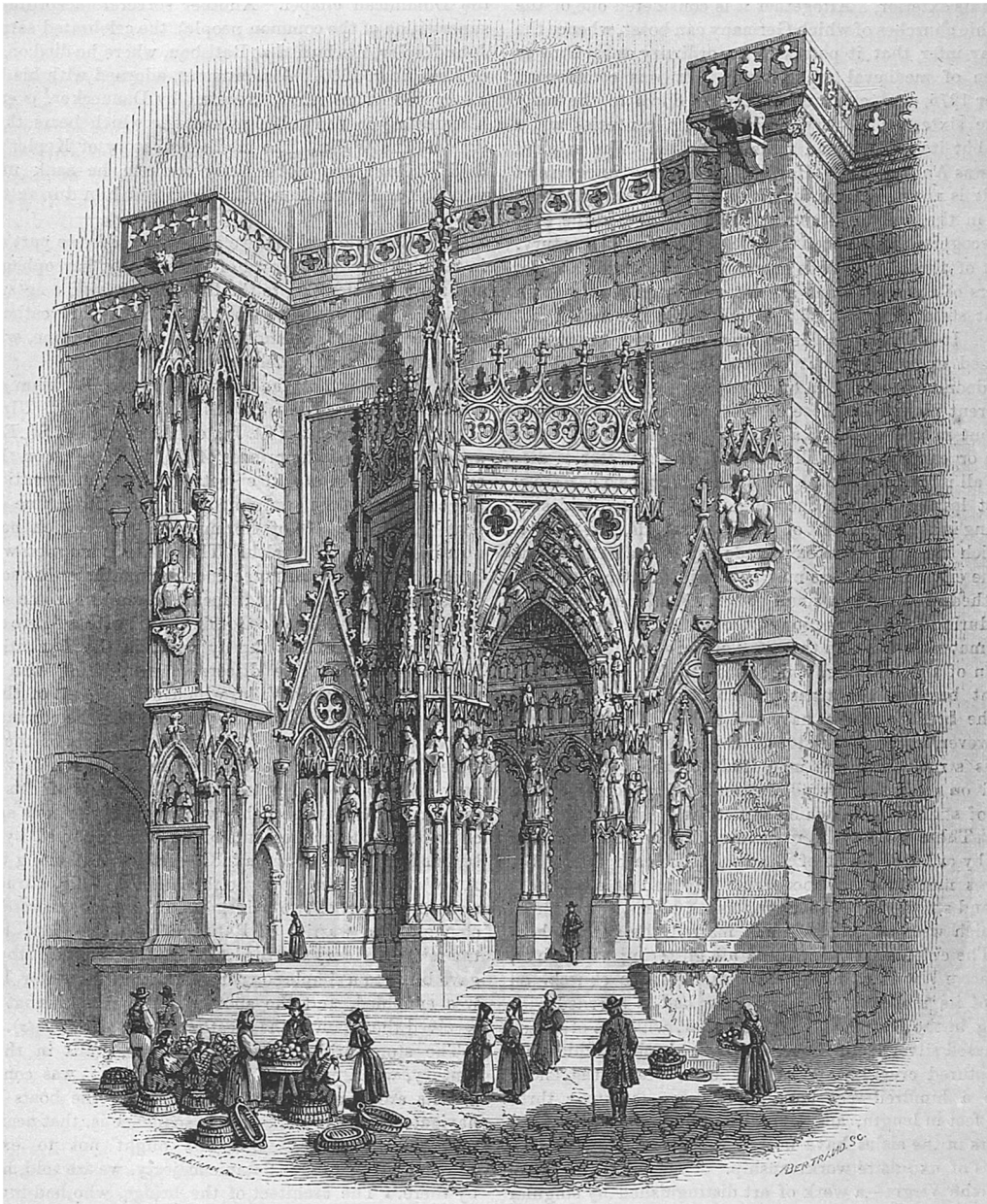
RATISBON (in German, *Regensburg*), in the kingdom of Bavaria, is situated at the confluence of the Regen and the Danube, in the midst of a very picturesque and fertile country. It is now the chief town of the circle of the Regen: it is one of the most ancient cities of the Upper Danube. Under the Romans

it bore the name of *Reginum*, or *Castra Regina*; the emperor Tiberius stationed his fourth legion there, whence it took the name of *Tiberia Quadrata*; in the Latin of the middle ages it was called by a sort of surname, *Ratisbona* (good raft or vessel?). We shall not stop to devote much attention to the tradition

which carries back its foundation to the arrival of a certain Bavaro from Armenia, who established a colony here, and whose descendants were conquered by Norix, son of Hercules. These are fables with which credible history has little or nothing to do. The inhabitants were converted to Christianity about A.D. 185; but the first bishop was established there in the eighth century by St. Boniface. In later times Ratisbon became a free city (*Freistadt*), and made great advances. The conflagration which took place there in 1046, and almost entirely consumed it, only checked its commercial activity for a brief season. In fact, this city was, during the middle ages, one of the most important commercial towns in Germany. It corresponded with Venice, which sent

high reputation for several centuries, till the discovery of a new route to the East Indies, and of a continent in the west, previously unknown, gave commerce a new direction.

Ratisbon never recovered from the blow then inflicted upon its prosperity, though the Diet of the empire has long held its sittings within its walls and given it a sort of *éclat*. It is still a busy city, without doubt, but is no longer the flourishing Ratisbon of former days. The present population is 25,000. The town, surrounded by the remains of ancient fortifications and a wide and deep ditch, has irregular, narrow, dark, and ill-paved streets. The houses with which they are lined give evidence of a remote antiquity. From time to time you perceive near the dwellings of the citizens massive Gothic



DOORWAY IN RATISBON CATHEDRAL.

it commodities from the East, and received furs in exchange. It is even said to have had commercial transactions with Kiev in Russia. Thus it was the rival of the neighbouring industrial city, Nuremberg. The Crusaders, in order to reach Asia, had recourse to the boatmen of Ratisbon, who maintained a

towers, the last vestiges of a period in which the citizens of Ratisbon withdrew behind thick walls to defend themselves against enemies as well as their fellow-citizens. Among these monuments of a barbarous civilisation may be discerned the Golden Tower (*der Goldene Thurm*) and the Goliath, a kind of

fortress, on the front of which is represented the combat of David and the giant Goliath. But the principal edifice in Ratisbon is the cathedral of St. Peter, one of the *chefs-d'œuvre* of German architecture.

After the disastrous conflagration to which we have already alluded, a new church was built, the first stone of which was laid by the bishop Leo Thundorfer, patrician of Ratisbon. In the seventeenth century the works were not yet finished, and even now two towers remain incomplete. In a chronicle of Nuremberg, dated 1493, these towers of the cathedral are represented as surmounted by a crane, like that of Cologne at the present time.

The present cathedral, which, as we have observed, is the chief object of interest in Ratisbon, is as remarkable for the good taste of its internal ornamentation as for the imposing majesty of its exterior. Altogether it is considered one of the finest Gothic churches of which Germany can boast, whence the reader may infer that it possesses no ordinary attractions as a specimen of mediæval architecture. It was commenced in the year 1275, and continued building down to the early part of the sixteenth century, or about two centuries and a quarter; but it is still in an unfinished state. The original architect was Andrew Egl. Having been so long in course of erection, it is not surprising that it exhibits a want of perfect harmony in the style of its construction. Hence, in the west front we recognise the Decorative style of the fifteenth century, while part of the east reminds one of the early English style. The towers of the west front are not completed, but even in its present state this part of the building commands great attention. It exhibits noble proportions, and ornaments are lavished upon it without overburdening it. The large entrance door, represented in our illustration (p. 313), is built on a different plan from those of most other cathedrals. It projects out in the shape of a triangle, and forms a sort of baldaquin or canopy, in which the art of the sculptor is displayed in all its magnificence. It is flanked by two accessory doors, not less artistically decorated. On the two sides of the building is a perfect forest of pillars, pyramids, and turrets, above which runs an open balustrade, whence a magnificent view of the city and environs may be obtained. On the north of the cathedral there is a small tower, *Eselsturm*, so called because, during the construction of the edifice, the asses laden with the materials went up there. There is some peculiarity in the plan of the building, which is built after the model of an ancient basilica, the transepts not extending in length beyond the breadth of the nave and aisles. There are transepts, however, in the upper story. On entering the building, the eye is struck with the magnitude of the pointed arch supported on each side by pillars, and richly adorned with windows of stained glass, which soften the light as it streams through. These windows were painted by the first artists of Munich, by order of Louis of Bavaria. The cathedral of St. Peter owes much to that monarch. He had it completely restored and stripped of all the ornaments, altars, statues, and tombs which were out of taste and marred the general harmony. The chief altar, which was all glittering with silver, did not accord well with the decoration of the church, on account of its modern form; hence he had it adorned with a covering in the Gothic style. This altar, which is of beautifully chased silver throughout, and at the back of which is a well-sculptured crucifix, stands in the middle of the choir, which is a hundred feet long. The nave measures three hundred feet in length, and a hundred and twenty in height. The altars in the aisles have not been neglected, but exhibit sculptures of exquisite workmanship. Thus a most beautiful statue of the Virgin—a work of art distinguished by singular merit—stands in the north aisle not far from the west end. It is thought to have been executed some time in the fourteenth century. One of the most original and curious objects in the cathedral is the Gothic well in the south transept, from which the water necessary for sacred purposes is obtained, and of which we furnish an engraving (p. 312).

Several tombs may be observed in the cathedral at Ratisbon; among others, those of Count Herberstein and Prince Charles

Dalberg. This last, which is very near the statue of the Virgin just mentioned, is of white marble, and was designed by the eminent sculptor Canova. The monument to Count Herberstein has a marble bas-relief representing Christ feeding the multitude, which, though wanting in freedom and ease, is a very elaborate piece of minute workmanship. Formerly that of Albert the Great, *Albertus Magnus*,—a famous doctor of the thirteenth century, too much of a philosopher not to be accused of sorcery—was also to be seen there. It was pretended that he had the gift of omnipresence, and that at the same moment in which he was instructing his pupils in theology from his chair, now preserved in the chapel of the Dominican convent, he was seen sitting in his study at Donaustauf, a small town situated about twelve miles from Ratisbon. Hence his tomb has been removed to the Dominican chapel. Another sorcerer (according to the superstition of the common people), the celebrated astronomer, John Kepler, lies buried at Ratisbon, where he died on the 16th of November, 1630. A monument, adorned with his bust and a magnificent bas-relief, executed by Dannecker, is erected to his memory in the public promenade which bears the simple title of The Walk. The traditional story of Kepler's having died of hunger is not strictly correct; he sank under the vexation and opposition which harassed him during the latter part of his life.

Near the cathedral is the cloister which forms part of it, and in which there is a crowd of monuments, sarcophagi, busts, and statues, belonging to the Roman and middle ages. A door in this cloister leads to what is called the old cathedral (*der alte Dom*), in which stands a pagan altar, in stone, which was probably used for the delivery of oracles.

St. Peter's is not the only building in Ratisbon which is worth visiting. The old parish church of St. Ulrich, the Benedictine convent of St. James, the church of St. Emmeran, and the palace of the princes of Tour and Taxis on the site of an ancient abbey, are all objects deserving of attention. The princely family last mentioned has for a long time held the postage of the whole of Germany on lease, which has contributed largely to its wealth. The palace is adorned with great luxury; above the entrance door Schwanthaler has sculptured some magisterial figures; inside there are some excellent stables, a riding-school, a Gothic chapel with a figure of Christ, by Dannecker, and a family vault in the Byzantine style. Not far hence may be discerned, mouldering with age, the walls of the Hotel de Ville, which was the seat of the Diet of the German empire from the year 1663 to the commencement of the present century. The representatives of the different states assembled for deliberation in a large hall, where the imperial chair is still preserved. The vaults of this building are curious to traverse; they were formerly prisons and places of torture; the instruments of torture employed by the barbarous legislation of the middle ages hang all along the walls. A projecting house, opposite the Hotel de Ville, attracts attention on account of two paintings on the walls, representing the struggle of a warrior of Ratisbon with the giant Krako, in the reign of Henry the Birdcatcher. The defeat of the monster gave birth to a simple song, the family of the victor, Dollinger, was ennobled, and the spot on which the combat occurred received the name of the Heathen Place (*Heideplatz*).

The stone bridge over the Danube, built in the twelfth century, was a marvel of the age in which it was constructed; but its arches are not wide enough for the boats that now navigate the river, and the consequence is, that accidents not unfrequently occur. But this ought not to excite any astonishment; for his Satanic majesty, we are told, has passed by there. The architect of the bridge, who had invoked his aid by promising him the soul of the first crosser, played him a well-known scurvy trick. He made a dog cross the bridge, and the evil one, in his rage, cut off the poor creature's head. Hence the figure of a dog without a head, which is to be seen on the balustrade.

Another circumstance which gives an interest to Ratisbon is the fact that near it was fought the celebrated battle of Eckmühl, in which the French conquered the Austrian forces.